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the streets of Constantinople and bought to be read in far-distant regions. Skilled Christian workers are always going about among the journeyman laborers who have come up to the city from country homes, with friendly offers of service, helping them to write letters and to send their wages to their families, and calling them together in the evening for Bible teaching. This is not a work which furnishes much material for imposing missionary statistics. But none the less it is the proclamation of the good news of the kingdom of Christ.

A. K. PARKER.

THE UNIVERSITY OF CHICAGO.

MONUMENTS OF THE EARLY CHURCH. A Handbook of Christian Archæology. (= "Handbooks of Archæology and Antiquities.") By WALTER LOWRIE. New York: Macmillan, 1901. Pp. xxii + 432. \$1.75.

THIS work is an introduction to the study of the monuments of the early Christian church, covering the period from the second to the sixth century inclusive, marking the decline of classic art, and revealing the new artistic impulse of the art of the Middle Ages. The work comprises a discussion of (1) "Christian Cemeteries," (2) "Christian Architecture," (3) "Pictorial Art," (4) "Minor Arts," (5) "Civil and Ecclesiastical Dress." The author presents in a systematic way the results arrived at by scholars and gives to the work a distinctly creative stamp of his own. The book contains nearly two hundred illustrations and a detailed exposition of the more important monuments.

Christian art as a phase of the classic is seen especially in Christian architecture, in the author's discussion of the Christian basilica. The appropriateness of this style of building for Christian worship suggests that it did not come suddenly into existence, but that it must have had a development through the centuries of persecution. Technically speaking, the preparatory development of the Christian basilica is a part of the history of Roman architecture. The individual elements that enter into the basilica are for the most part of Greek origin. Roman architecture bridges the gap between Greek and Christian architecture and perfected itself in the elaboration of the principle of the arch, which developed the idea of the dome, the most characteristic feature of the Christian basilica. The adaptation of the dome to a quadrilateral base, *i. e.*, the domed basilica, represents "the crowning and unsurpassed achievement of the early Christian period.

No Christian monument is more venerable, none more inseparably associated with the history of the church."

At the end of the first century we find the Christians worshiping in private houses. Early in the fourth century they are using the fully developed basilica. Monuments are silent in regard to this history. The author traces the origin of the church, the Christian basilica, to the "Roman private house (under the concurrent influence of the various types of public architecture) and to the simple cult of the disciples who gathered there during the age of persecution." The Lord's Supper, which was held originally in conjunction with the agapé, in a private house, has been one of the chief factors regulative of Christian architecture, and nowhere more obviously than in the case of the basilica. The names *domus dei*, *domus columbae*, *ecclesia* (*i. e.*, houses consecrated exclusively to Christian worship), which we find in use at the time of the separation of the eucharist from the agapé, about the middle of the second century, favor this interpretation.

Our notice is confined to architecture, but detailed information is also given concerning the catacombs, painting, sculpture, mosaics, miniatures, and ecclesiastical utensils, dress, etc. In an appendix a carefully selected bibliography appears.

This book, in throwing new light, from monumental sources, upon the life of the early Christian church, shows the character of the work which is being accomplished at the American School of Classical Studies in Rome, where the author was for some time fellow in Christian archæology.

T. W. NOON.

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WEIHNACHTEN IN KIRCHE, KUNST UND VOLKSLEBEN. Von GEORG RIETSCHEL. Mit 4 Kunstbeilagen und 152 Abbildungen. Bielefeld und Leipzig: Velhagen & Klasing, 1902. Pp. 160. M. 4.

THIS is the fifth in a series of illustrated monographs on various subjects. The volumes do not seem to be connected in any way, and the titles pertain to many different fields of study, from "Tobacco" to "The Renaissance," and from "The Chase" to "Christmas." Judging from the volume now before me, the illustrations of the series are from good artistic sources and are reproduced with artistic skill. One does not take up a book thus profusely illustrated expecting to find the literary material of a very high order. But one is happily dis-